

NIGHTMARE



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A SKYWALK HORROR-MOOD PUBLICATION

T.M.

THE
VAMPIRE-BEAST
STALKS OUT OF
HELL!



VAMPIRE
INTERVIEW
WITH
CHRISTOPHER
"DRACULA"
LEE

**THE GOMIGS
MAGABRE**

... are there tales of horror in our back
issues vault that maybe perhaps just possibly
you haven't *ugh* seen yet? ...

**HICKORY
DICKORY**

DOCK

**WHAT IS EVIL
and
WHAT IS NOT?**

**I WAS VAMPIRE HIRE
FOR
A
SCREAM**

**THE
PILTON
OF THE
OPERA**

**THE
VAMPIRE
LETTERS**

THE FUNERAL BARGE

WATER MY SCREEN

CROOKS & CIRCULAR

**THE KID AND THE KILLER
AND THE BUM RAP**

**I AM DEAD: I AM BURIED!
DIE MUMMY!**

**ONCE UPON
A TIME IN
ALABAMA:
A HORROR**

NIGHTMARE

the day the earth will die!

THE 13 DEAD THINGS

**THE SATAN DIED
A BAG OF
FLEAS**

THE CLASSIC CREEPS

THE MUMMY

PSYCHO

the graceful DEAD!

**THE
BACK ISSUES VAULT
BECKONS
YOU**

did you read

I, ELIME

in SCREAM #1

HORROR

*from
thousand
faces!*

in PSYCHO #7

**THIS GROTESQUE
GREEN EARTH**

in NIGHTMARE #16



if you missed any of the *ugh*
stories *choke* on this page you can
still order them... see our back issues ad
in this issue and place your order to the
keeper of the vault

NIGHTMARE

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- CONTRIBUTORS: COVER ARTIST BOADA
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RUBEN SOSA SUSO RICARDO VILLAMONTE

THE
AUTOBIOGRAPHY
OF A
VAMPIRE



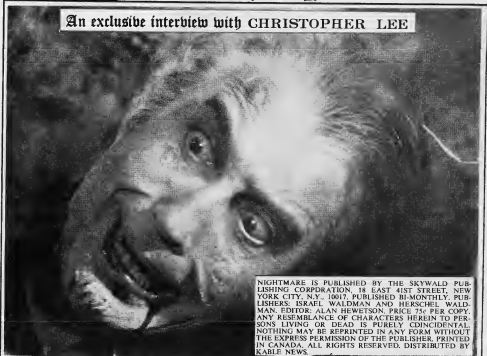
THE
PSYCHO
BENCH
THE
VAMPIRE
OUT OF
HELL

THE END OF ALL
VAMPIRES

THE NIGHT IN THE HORROR-HOTEL
IN THIS
MACABRE
ISSUE
WE KILL
THE
WEIRDEST
VAMPIRES
IN THE
HISTORY
OF
HORROR



An exclusive interview with **CHRISTOPHER LEE**



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creators of the **HORROR-MOOD**



...YOU SHOULD **ALL**
BE FAMILIAR WITH THIS
ILLUSTRATION... YOU
SHOULD **ALL KNOW**
WHAT THESE CHARACTERS
ARE AND WHAT IT IS THEY
REPRESENT...

...THEY ARE **VAMPIRES**...

...ALL THEY REPRESENT
IS **EVIL**...

...YET WHO OF US HERE
TODAY IN THIS CLASSROOM
BELIEVE THESE **BLOOD-
FIENDS** ARE ANYTHING BUT
FICTION? IT MAY **SHOCK**
YOU BUT... BUT I BELIEVE
IN SUCH THINGS...

...AND THE **STAFF**
OF THIS UNIVERSITY **ALSO**
BELIEVE IN THEM... THE
DEAN HIMSELF WAS
AUTHORIZED A **SPECIAL**
FUND FOR THIS
GRADUATING CLASS TO GO
A **WORLD-WIDE SEARCH**
FOR **VAMPIRES**...

...TO HUNT THEM OUT IN
THEIR **LAIRS**... TO **KILL**
THEM...

...TO **KILL ALL**
VAMPIRES...

...WHATEVER **REASON** A UNIVERSITY BOARD
CAN HAVE FOR AUTHORIZING **MOVIES** FOR
SUCH AN **OBSCURE** HUNT MUST BE PRETTY
WEIRD AND AWESOME... IT IS A REASON
THAT WE'LL SHORTLY **DISCOVER**, AS WE
START OUR TALK:

THE END OF ALL VAMPIRES

WRITTEN BY **BOWIE ANDERSON** ILLUSTRATED BY **SEDO**

...AND GET RIGHT INTO THE MOST **BIZARRE**
LECTURE A UNIVERSITY CLASSROOM HAS
EVER HEARD...

... PROFESSOR **WALD**. THIS CONFIRMS CERTAIN **SUSPICIONS** MANY OF US HAVE HAD FOR **WEEKS** NOW...

... SUSPICIONS ABOUT THE **SANITY** OF THE **ADMINISTRATION** OF THIS **UNIVERSITY**?

WELL CLASS... YOUR ASINING PROFESSOR MAY BE BECOMING **SENILE**... BUT **MAD**?... NO... NOT **MAD**...

... DEAN **GRIEVES** IS WITH US TODAY, AND HE WILL TAKE JUST A **MINUTE** TO TELL US A **SIMPLE** LITTLE **STORY**... BUT ONE OF THE **STRANGEST** YOU WILL EVER HEAR...

... WELL...
... YES SIR...
... I THINK YOU MUST BE **MAD**!

... I'M GOING TO TELL YOU THIS STORY BECAUSE I WANT YOU TO **BELIEVE** IN OUR PRESENT **CAUSE**... AND I WANT YOU TO **REALIZE** WHAT WE'RE UP **AGAINST**...

... BUT THIS **MUST** BE HELD IN STRICTEST **CONFIDENCE**... YOU MUST **NEVER** REPEAT THIS TO **ANYONE**... AND YOU MUST NEVER **BREATHE** IT TO THE **NEWSPAPERS**... BECAUSE AS YOU WILL REALIZE, IF YOU **DO**, THIS UNIVERSITY WOULD BE **RUINED**... WE'D BE THE **LAUGHING STOCK** OF THE WHOLE **ENGLISH** ACADEMIC COMMUNITY...

* ... THREE MONTHS AGO A STUDENT ENROLLED IN THIS UNIVERSITY... HER NAME WAS **SANCHO**, SHE WAS MEXICAN, AND SHE WAS STUDYING ANTHROPOLOGY UNDER PROFESSOR **WILLIAM**... *

* ... ONLY DAYS AFTER HER FIRST **ATTENDANCE** PROFESSOR **WILLIAM** BECAME **ILL**... HE WAS DIAGNOSED AS HAVING **ACUTE ANAEMIA** AND THE DOCTORS ORDERED COMPLETE REST... HE **DIED** WITHIN A FEW DAYS... *

* ... MISS **SANCHO** HAD A BOY FRIEND... AND COINCIDENTALLY **HE TOO** BECAME **ILL**... AND **HIS** ILLNESS WAS **ALSO** DIAGNOSED AS **ACUTE ANAEMIA**... AND WITHIN DAYS HE **ALSO DIED**... *



"...MISS SANCHO HAD A ROOM-MATE...AND THIS GIRL BECAME **ANAEMIC**, AND SHE **DIED**...MISS SANCHO WAS A STRANGELY QUIET, NOT UNATTRACTIVE GIRL, AND THERE WAS NEVER ANY SUSPICION ABOUT HER UNTIL THE PARENTS OF HER ROOM-MATE ORDERED AN **AUTOPSY** TO DEFINE THE **CAUSE** OF HER STRANGE **ANAEMIA**... IT WAS DISCOVERED BY THE EXAMINER THAT THE GIRL WAS PRACTICALLY **BLOODLESS**... THAT SOMEHOW, SHE HAD BEEN SLOWLY **DRAINED**..."



"...NATURALLY, THE **POLICE** WERE BROUGHT IN TO **INVESTIGATE**...AND THE ONLY RELATIONSHIP BETWEEN THE THREE DEAD PERSONS EXISTED IN THE PERSON OF SEÑORITA MARIA SANCHO..."



"...MISS SANCHO WAS **WATCHED** BY CITY POLICE **DETECTIVES**... AND THIS IS THE REPORT OF THE **ATROCIOUS** ACT OF MISS SANCHO ON THE NIGHT OF FEBRUARY 23RD..."

"...THEY REPORTED SHE LEFT HER DORMITORY JUST AFTER 12 MIDNIGHT AND LOOKED LIKE SHE WAS GOING FOR A MIDNIGHT STROLL ABOUT THE **CAMPUS**... BUT **INSTEAD** SHE **LEFT** THE CAMPUS AND HEADED FOR A **GRAVEYARD** NEARBY, WHERE 'COINCIDENTALLY' THE **BODIES** OF THE THREE DEAD ANAEMIA VICTIMS WERE **INTERRED**..."



"...THE DETECTIVES **WATCHED** AS SHE SAT BY THE EDGE OF THE **GRAVE** OF **PROFESSOR WILLIAM** AND **CALLED** TO HIM...CALLED HIS **NAME** REPEATEDLY... WITHIN A FEW MINUTES THEY COULD HEAR THE SOUND OF SPLINTERING WOOD AND SAW THE **EARTH** ABOUT THE GRAVE **HEAVE** AND A **HAND** EMERGE FROM **WITHIN** THE GRAVE..."

"...THEY WATCHED AS THE **THING** THAT WAS ONCE A **MAN**... THE THING THAT WAS NOW A **ZOMBIE**... EMERGED FROM HIS OWN GRAVE AND **EMBRACED** THE **NECK** OF MISS SANCHO..."



"...THE POLICEMEN RADIOED HEADQUARTERS AND WERE SHORTLY RE-INFORMED BY SEVERAL OTHER POLICEMEN WHO CONFRONTED THE TWO 'VAMPIRES' AND MANAGED TO **SUBDU** THEM BY MEANS OF THEIR NUMBERS **ALONE**..."

"...THE TWO WERE TAKEN TO POLICE HEADQUARTERS AND EXAMINED BY A POLICE DOCTOR WHO DETERMINED THAT PROFESSOR WILLIAM WAS DEAD... THAT HIS BODY WAS ACTUALLY STILL DECOMPOSING..."



"...WHEN THEY EXAMINED MISS SANCHO THEY DISCOVERED HER APPEARANCE TO BE VERY DECEIVING... THEY ESTABLISHED THE AGE OF THE 'GIRL' TO BE WELL OVER 80 YEARS..."



"...THEY CONFINED THE TWO WITHIN SEPARATE CELLS AND DECIDED THAT AN INVESTIGATION MUST BE MADE AS TO THE NATURE OF THE BODIES OF THE OTHER TWO DEAD PERSONS..."

"...IN DAYLIGHT THE FOLLOWING MORNING THE POLICE RETURNED TO THE GRAVEYARD AND UNEARTHED THE COFFINS... THEY DISCOVERED THE BODIES THEREIN TO BE IN A STATE OF DISORDER... AS IF THEY HAD BEEN BURIED PREMATURELY AND HAD ATTEMPTED TO LEAVE THEIR COFFINS BY SCRAPING AT THE LIDS... AND TO SUBSTANTIATE THAT PRESUMPTION THEY FOUND THE FINGERNAILS OF THE DECEASED MUTILATED AND RIPPED AS IF THEY HAD CLAWED AT THE COFFIN IN THEIR ATTEMPTS TO BE FREE..."



"... BUT WHATEVER THE BODIES HAD TRIED TO DO DURING THE NIGHT WAS OF NO CONSEQUENCE IN THE MORNING, FOR MEDICAL AUTHORITIES ESTABLISHED BEYOND A DOUBT THAT THE BODIES WERE DEFINITELY NOW DEAD... POLICE THEN RE-FILLED THE GRAVES..."



"...IT WAS THEN THAT I WAS CALLED IN... AS DEAN OF THIS UNIVERSITY I KNEW MORE ABOUT MISS SANCHO THAN ANYONE... AND AS DEAN I HAD ALSO BEEN A **FRIEND OF PROFESSOR WILLIAM FOR MANY YEARS**... I WAS TAKEN TO HIS CELL WHERE WE FOUND A **DETERIORATING CORPSE**... IT WAS OBVIOUS THAT HIS SEVERAL HOUR **SEPARATION** FROM MISS SANCHO WAS HIS **DEATH**, FOR WITHOUT HER STRANGE 'POWERS' TO **SUSTAIN** HIM HE WAS AS **DEAD** AS ANY OTHER **CORPSE**..."

"...OF COURSE WE COULD NOT MAKE **PUBLIC** OUR DISCOVERIES ABOUT THE **NATURE** OF MISS SANCHO... AND SINCE SHE **REFUSED** TO ANSWER ANY **QUESTIONS**, OUR INVESTIGATION NATURALLY FELL UPON HER SCHOOL RECORDS WHICH WERE REQUIRED OF HER WHEN SHE ENROLLED..."



"...OUR ONLY HOPE WAS TO REVERT TO **TRICKERY**... AND THE POLICE AIDED A PLAN OF MY CONCOCTION BY LEAVING US **ALONE** FOR THE QUESTIONING..."



"...ON CLOSE SCRUTINY, THEY WERE OBVIOUSLY **FORGED** AND **MEANINGLESS**... THEY TOLD US **NOTHING** OF HER 'PARENTS' OR HER **ORIGINS**, AND FURTHER INVESTIGATION LAY THROUGH QUESTIONS TO MISS SANCHO **HERSELF**..."

"...I HAVE **NOTHING** TO SAY TO YOU..."

"**NOTHING**..."



"...I WOULD DO IT VERY **QUICKLY** MISS SANCHO, BECAUSE **FRANKLY**, YOU ARE A GREAT **THREAT** TO THIS UNIVERSITY... IF THE **NEWSPAPERS** GOT HOLD OF THIS 'NEWS' WE WOULD BE **RUINED**..."

"...LET ME MAKE MYSELF PERFECTLY **CLEAR** MISS SANCHO... THIS IS A SMALL TOWN... A **UNIVERSITY TOWN**... I AM NOT WITHOUT GREAT **POLITICAL POWER** HERE... ...IT IS WITHIN MY **POWER** TO HAVE YOU **RELEASED** FROM HERE..."

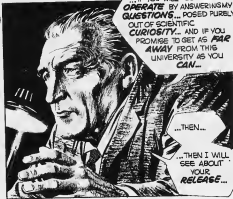
"...WHAT SORT OF A **TRICK** IS THIS? WHY WOULD YOU DO THAT?..."



"...IF YOU WILL **CO-OPERATE** BY ANSWERING MY **QUESTIONS**... POSED PURELY OUT OF **SCIENTIFIC CURIOSITY**... AND IF YOU PROMISE TO GET AS **FAR AWAY** FROM THIS UNIVERSITY AS YOU **CAN**..."

"...THEN..."

"...THEN I WILL SEE ABOUT YOUR **RELEASE**..."



"...THE **STORY** SHE THEN TOLD ME WAS TOO **INCREDIBLE** TO BE ANYTHING BUT THE **TRUTH**...IT WAS A TALE OF SHEER **HORROR**..."

"...I AM NOT REALLY FROM MEXICO... I **RECENTLY** SPENT A FEW YEARS THERE IN **SECLUSION**, BUT **ORIGINALLY** I AM FROM **SPAIN**... THE CITY OF **BARCELONA**..."

"...I WAS BORN IN THE YEAR...THE YEAR 1872..."

...GOOD LORD...

"...MY **FATHER** WAS THE **MAYOR**... MY **MOTHER** WAS... A WOMAN OF THE **STREETS**, BUT THEY WERE SO IN LOVE THEY **IGNORED** THE PUBLIC **OUTCRY** AGAINST THEIR MARRIAGE AND WERE UNITED IN MATRIMONY **OUTSIDE** THE BLESSING OF THE **CHURCH**..."

"...BUT MY **FATHER** WAS **FORCED** TO GIVE UP HIS POSITION AS **MAYOR**... THEY **LOST** **ALL** THEIR POWER AND POSITION AND WERE **FORCED** TO LEAVE THE CITY WITH WHATEVER THEY COULD SCRAPE TOGETHER AS BELONGINGS..."

"THE WORLD'S YOUNGEST VAMPIRE"

"...THEY MET UP WITH A BAND OF **GYPSIES** AND WERE **ACCEPTED** INTO THE NEW SOCIETY AS IF THEY HAD **ALWAYS** BELONGED... AT FIRST ALL WAS FINE AND MY PARENTS BROUGHT **ME** INTO THE WORLD... BUT THEN MY PARENTS WERE ASKED TO **CONTRIBUTE** TO THE UPKEEP OF THE ROVING BAND..."

"...IN EACH TOWN THEY SET UP A KIND OF **AMUSEMENT SHOW** TO EARN **FOOD**... MY PARENTS INVENTED AN ACT BASED ON THE LOCAL SUPERSTITIONS OF THE DAY... AND TOOK **ADVANTAGE** OF THE PEASANTS' FEAR OF '**VAMPIRES**' TO DISPLAY **ME** IN A CAGE AND SUGGEST THAT THEY HAD 'CAPTURED THE WORLD'S YOUNGEST VAMPIRE'... IT WAS A HARMLESS AND PROFITABLE ACT... AND THEY CONTINUED IT FROM TOWN TO TOWN FOR SEVERAL YEARS..."



...THEN...
THE
INEVITABLE
HAPPENED...

"...WE FINALLY CAME TO A
PLACE WHERE OUR 'ACT' WAS
WITNESSED BY A **GENUINE**
VAMPIRE...CAME THE **NIGHT**
PERFORMANCE I WAS STUDIED
BY A VENEFUL FIEND WHO
BELIEVED (IN HIS SICKNESS) IN
MY 'VAMPISM' BEING REAL..."



"...HE CAME TO THE
CAMP LATER THAT NIGHT
AND SPIRITED ME
AWAY...I WAS A
CHILD OF 8 YEARS..."

"...HE TOOK ME TO ANOTHER
CAMP...IN A CAVE...WHERE
OTHERS OF HIS KIND LIVED...
AND THERE, ON THAT
NIGHT, I WAS
INITIATED..."

"...MY LIFE FROM THAT MOMENT ON
HAS BEEN A **BLURRED, POINTLESS**
HELL... EXISTING FROM **NIGHT**
TO NIGHT... **FEEDING** ON
WHATEVER, OR **WHOEVER** CAME
WITHIN **EATING-RANGE**..."



"...WHEN THE
GROUP WAS **HUNTED DOWN** AND
DESTROYED ABOUT TWENTY YEARS
AGO I **ESCAPED** AND FLED TO MEXICO
HIDDEN IN THE **HOLD** OF A
TRAMP-STEAMER... THERE I
PUT MY **LIFE** TOGETHER... I
HAD TIME TO **THINK** AND TIME
TO **FIGHT**... FIGHT MY **LUSTS**...
YOU KNOW THE **REST**..."



"...I ENROLLED IN YOUR
UNIVERSITY GENUINELY HOPING TO FIGHT
MY INHUMAN LUSTS AND TO **BETTER**
MYSELF..."

"...YOU KNOW
THE **REST**...
...I **FAILED**..."





NOW YOU KNOW
WHY WE TAKE THIS
MATTER SO
SERIOUSLY CLASS...

...NOW YOU KNOW
WHY WE HAVE
AUTHORIZED **FUNDS**
FOR A PROJECT AS
WEIRD AS THE
ERADICATION
OF ALL
VAMPIRES...

...WHY DID
YOU NOT TELL THE
POLICE THE
TRUTH
SIR?

...AND BE
BROUGHT TO TRIAL
FOR FIRST DEGREE
MURDER?
NO... NO MY YOUNG
FRIEND... SHE **HAD**
TO DIE...

...AS THEY **ALL**
MUST DIE...
...BUT WHEN THE
LAW DOES NOT
RECOGNIZE THEIR
EXISTENCE WE
HAVE TO WORK
OUTSIDE THE LAW...

...THIS PROJECT
WILL GIVE **MEANING**
TO YOUR LIVES...
IN AN **ERA** WHEN
THE **YOUNG** ARE
SEARCHING FOR
A **POINT** AND A
MOTIVE TO
LIFE... YOU ARE
FORTUNATE IN
HAVING THAT
'MEANING' GIVEN
TO YOU ON A
SILVER
PLATTER...

...I THINK WE **HAVE**
GIVEN THEM A
KIND OF POINT,
JEREMY... DON'T
YOU THINK?...

YES...
I'M **SURE**
WE HAVE...

...I DON'T KNOW
HOW MUCH THEY'LL
ACCOMPLISH... THERE ARE
MANY VAMPIRES IN THIS WORLD...
MOST OF THEM HIDING IN
CAVES LIKE THE GANCHO
GROUP... BUT EVEN IF THEY
MANAGE TO KILL ONLY A
REASONABLE NUMBER
OF THEM THIS PROJECT
WILL NOT BE WITHOUT
POINT...

...I WONDER
WHAT A
REASONABLE
NUMBER
IS?...

...I WONDER IF IT WILL
BE WORTH THE **EFFORT**
THAT I'VE PUT INTO
THIS PROJECT...

...HOW **MANY** HUMAN
BLOOD-SUCKERS CAN A
GROUP OF 25 VAMPIRE
HUNTERS **REALLY**
KILL...

...ENOUGH TO
JUSTIFY MY
RISK?...



...STILL...
DO I HAVE ANY
CHOICE? I MUST DO
FOR MY KIND
WHATEVER LITTLE
I CAN...



...THIS IS MY PROJECT
FOR MY PEOPLE... TO
INFILTRATE MYSELF INTO
A POSITION OF POWER...
TO CONTRIVE TO MAKE
MYSELF OF SERVICE TO
MY PEOPLE...

THE COINCIDENCE OF MARIA
SANCHO WAS A GREAT AID... I
FOUND OUT HER HISTORY AND
USED HER HUMAN BLOODLUST TO MY
OWN ADVANTAGE BY THRUSTING
SITUATIONS UPON HER WHICH NO
VAMPIRE OF HER EXPERIENCE
COULD REJECT...

... HUMAN VAMPIRES...

...NOTHING BUT WEAK
PERVERTS... NOTHING BUT SIMPULOUS
AND MOROSE WITH TWISTED EGOS...
NOTHING BUT ANIMALS WITHOUT
A SOUL AND WITHOUT A WILL...

...ONLY MY PEOPLE ARE
TRUE VAMPIRES...

... AND MY MISSION IN THIS
OVER-OUTER-WORLD IS
SOMEWHAT SEMI-
ACCOMPLISHED... TO
ERADICATE ALL
VAMPIRES...

...TO END ALL
HUMAN
VAMPIRES

...SO THAT MY
PEOPLE MIGHT
LIVE...

...A WRETCHED BUNCH OF LETTERS
AND DEGENERATE ANNOUNCEMENTS...

NIGHTMARE

VINCENT PRICE IS COMING

If you enjoy our CHRISTOPHER LEE interview in this issue, you'll let us know because we've got ANOTHER horror-interview in the works... we've just received correspondence from VINCENT PRICE in which the actor-macabre promises an interview as soon as we can work out WHEN... so everybody sent the archaic editor a BARRAGE of letters huh? — We give 'em ALL to VINCENT PRICE and we'll talk about YOU during the interview — you got something you'd like to say to VINCENT 'DR. PHIBES' PRICE? write:

VINCENT PRICE/Interview

THE SKYWALD PUBLISHING CORP
18 East 41st Street rm. 1501
New York City N.Y. 10017



... DAVID TEDDER of Salt Lake City entered the SNEAK PREVIEW CONTEST #1 and came up with an original little complete story all on the one page about the law of the king of the fawn, while the entry of NANCY LANTINIEN of Rochester is all in a kind of rhyme: "I will come back, I will haunt you, I will kill you the way - you killed me"...

... and TONY KOWALIK of Harvey Illinois wrote: "That sword is now mine... and so I fulfill the serpent's curse, dearest Queen — deadest queen"... boy... some of the entries we received are WEIRD... but they let us know one thing for sure... our readers are intelligent, innovative and all have a good story sense. Incidentally, the WINNERS of contest #1 (lest we forget) are getting their advance copies of PSYCHO #16 in the mail — and are: TONY SYLVESTER of Providence, Rhode Island... ALICIA FARR

or Belmont, California

JERRY WHEELER of Chicago... THOMAS VERDALAK of Brooklyn and BRIAN MANEELY of San Francisco... keep your eyes peeled for the next contest and BEWARE — cause next time we're gonna change the rules round a bit...

"SKYWALD is unsurpassed," writes JERRY KENNEDY of Chicago. "Besides traditional horror, I would like to see more stories with cosmic horror, as well as stories with violent murders. I particularly like it when the artists are used in the story as central characters, as in THIS GROTESQUE GREEN EARTH..."

LARRY GERARD of East Elmhurst, New York writes: "My favorite story in SCREAM #2 WAS I WAS A VAMPIRE FOR HIRE because it had a new treatment of an old theme!" Larry's coupon (see elsewhere for YOUR coupon on this page) is like many others we receive which say, in effect, that SKYWALD IS INNOVATIVE WITH TRADITION, which is exactly our aim.

... a letter from Mr. Craig Allan Strickland of San Clemente, California... "I am a horror-fan in a town which is virtually dry of any such literature. Now, since I have been on vacation, I have come into contact with your SCREAM MAGAZINE, an apparently new publication — I was particularly pleased with the varying structures which were given to your

... THE LUNATIC MUMMY is in SCREAM #4... and introduces a new artist to the HORROR-MOOD... CESAR LOPEZ... miss it not... this artist is STRANGE and slightly MAGNIFICENT...



in
SCREAM



works. These places SCREAM much higher on the scale of horror literature by this aspect of non-conformity alone. The absence of advertisements AND cheap science fiction also contributed to the over-all genuinely frightening context of this publication. Keep up the good work."

... nobody has managed to 100% define (by OUR definition) the horror-mood phrase: PRIMAL SPINAL ... and until somebody does guess, the contest will remain un-won. However, ... all the several hundred entries we've received there is ONE which, though wrong, is so rich in imagination and originality that we've just gotta award MISS BILLIE BRYSON of Kansas City an honorary HORROR - MOOD membership for her writing.

PRIMAL SPINAL ... a dread foreboding that creeps its cancerous way indelibly up the spine to lodge in the slygian recesses of the brain. Once there, it lurks like a fetid embryo, pulsating and nourishing its foul grossness on the essence of the soul. As this malignancy grows, it bridges the abyss of time and dimension bringing back half-angible memories of unspeakable beginnings ... forms emerging from the murk of primal slime ... entities too horrible for nature to accept, so unnatural as to be SUPERNATURAL - the ultimate horrors - the PRIMAL SCREAM (the same kind of eerie injection I get from each new PSYCHO experience ... keep up this beautiful, mind-bending material ... I love ya) ...

... we love you too BB ... keep your notes comin' in folks and maybe someday somebody will WIN this weird contest ...

... a note from MARK FILIPPOS ...

"... I picked up a copy of SCREAM #2 and it looks pretty good. I think the HORROR - MOOD publications are the most interesting in the field. I have so many unread SKYWALDs now you wouldn't believe it. I go through every issue before I read 'em just in case there's a contest I want to enter that has an early time limit. Two fantastic tales I read today were in NIGHTMARE #15, DRACULA DID NOT DIE and THIS GROTESQUE GREEN EARTH ... keep 'em coming like this and the HORROR - MOOD will STAY numero uno ...



... LEE ...

COMICS OPINION



... PALMER ...

... in his interview which appears in this issue, actor CHRISTOPHER LEE says that films like CLOCKWORK ORANGE are more harmful and more suggestive than popular 'fantasy-horror' films like his own DRACULA films. Shortly before going to press with this interview, we were reading through THE NATIONAL ENQUIRER newspaper for September 30, 1973, and came across this item: "CLOCKWORK ORANGE TURNED BOY INTO BRUTAL KILLER, COURT TOLD ... a 15-year-old-boy, seized by a 'sudden gust of savagery' after seeing the film A CLOCKWORK ORANGE, went out and re-enacted a scene in which an old tramp is beaten senseless, in the movie, the tramp survived his beating. In real life, young Richard Palmer's victim died ... prosecutor John Owen said Palmer may have committed the nearly identical crime just as a result of the film, and if so, the makers of the film have much to answer for."

The ENQUIRER feature then quotes the prosecutor, defense attorney, parents of the boy, and his friends to further substantiate the evidence that the act was the direct result of Palmer's infatuation with the film, and the book, written by Anthony Burgess.

As Burgess argues: "Violence is never initiated by art. If you ban my book, you've also got to ban some of Shakespeare and the Old Testament too."

The author is right in saying it should not be banned.

SKYWALD contributors Gus Funnell and Maelo Clinton both saw this film and thought it was exceptional, and neither Clinton nor Funnell went out and committed a violent act after seeing it.

Censorship is one of the worst evils of this world, and a solution to the problem is not simple. Dr. Fredric Wertham has written that certain comics have the same effect as CLOCKWORK ORANGE in inspiring crime, and Wertham's book: SEDUCTION OF THE INNOCENT, during the 1950's caused the demise of many good periodicals whose only fault was they inspired certain already-disturbed persons to commit overt criminal acts. Neither CLOCKWORK ORANGE, or any comic ever published, have been responsible for a well adjusted person alleging to commit such an act. Do a very few persons who are sick, out of perhaps 500,000 who are well adjusted, constitute a reason for censoring comics? Does the act of a 16 year old boy like Richard Palmer constitute a reason to disallow the publication of CLOCKWORK ORANGE, or its release as a movie? We can't allow ourselves to deny art because there are certain disturbed people in this world.

If we prohibited CLOCKWORK ORANGE, people like Palmer would not vanish.

Doctor Wertham censored comics, but he stopped no one of a disturbed personality from eventually performing an illegitimate act inspired by something he has seen or read - perhaps even in the newspaper.

Censorship is not the answer. It never has been and never will be an answer to any issue.

An answer might be to prevent the disturbed development of individuals like Palmer by re-vamping our archaic educational institutions - where instead of teaching the algebraic roots of 3, we would teach children how to relate and cope with life.

my favorite story this issue is:

comment:

name:


age:

address:

city n' other:

mail to: SKYWALD BEST STORY
Skywald Publishing Corporation
18 East 41st Street Rm 1501
New York City, N.Y. 10017





I'M TONY JONES...ONCE I WAS
A **PHOTOGRAPHER**...UNTIL I MET UP
WITH SONIA GREENE...NOW, A **QUEEN**...THE
MISTRESS OF THE **AFRICAN JUNGLE**...

YOU LOOK AT
HER **NOW** AND YOU
SEE A BEAUTIFUL WOMAN...
WHO WIELDS A STRANGE
POWER OVER MEN AND BEASTS
ALIKE...A POWER THAT CAN
BEST BE DESCRIBED AS
EVIL...

...LOOK AT HER...WORSHIPPED
BY THESE **MONSTERS** OUT OF
HELL...THESE BEASTS THAT ARE
VAMPIRES OF THE **FORBIDDEN**
CITY ON THE AFRICAN CONTINENT...
...I'M GETTING AHEAD OF THE STORY...
IT MUST BEGIN AT THE **BEGINNING**...

THE VAMPIRE OUT OF HELL

RICARDO
VILLAMONTE

WRITTEN BY EDWARD FARTHING
ILLUSTRATED BY RICARDO VILLAMONTE

WHY DO
YOU WANT TO
GO THERE,
SONIA?


DON'T BE
A PAIN, TONY
...IF I SAY
WE'RE GOING TO
AFRICA I WANT
NO ARGUMENT...
WE ARE GOING
TO AFRICA!



WHAT DO
YOU WANT HERE,
ANYWAY? THE
HEAD OF A
RHINO?


GIVE THIS
UP, SONIA--
SOUTH AMERICA
IS WHERE WE
SHOULD BE...
RIO...

IF YOU
WANT TO BE
SOMEPLACE
ELSE... THEN **GO**..
I DON'T **HOLD**
YOU HERE...



...IF YOU INSIST ON
BEING WITH ME AT YOUR
OWN INVITATION-- THEN
YOU WILL DO WHAT I
WANT TO DO...

...**NOT**... WHAT
YOU WANT TO
DO...



"WE WERE DEVOTED TO SONIA... WE
GAVE UP OUR JOBS... TO FOLLOW HER
ABOUT THE WORLD IN HER RESTLESS
TRAVELS BECAUSE-- WE ALL LOVED
HER AND WERE ENTRAPPED BY
HER... **THIS DEMON-WOMAN...**



...**THIS**
MADWOMAN
WHO WAS
OUR **QUEEN**...



BB'DAAM!

...**THIS HUNTRESS...**"







WE GO **BACK!**

WE'LL GO
BACK **WITH**
YOU!

YOU CAN'T
GO BACK
WITHOUT
US!

YOU CAN'T
GO BACK...

GET READY--
COME BACK WITH
US...**NOW...**



HOLD IT!!
YOU CAN GO BACK IF YOU
WANT...BUT I AM GOING ON
...TO FIND THE **FORBIDDEN**
CITY...

OH, COME ON,
SONIA...THE
NATIVES MUST HAVE
A **GOOD REASON...**



ANYBODY WANTS
TO COME WITH
ME, **COME**
NOW...
OTHERWISE--**GO TO**
HELL...I'M NOT
AFRAID...
I WANT
TO **FIND**
THAT **CITY!**



...**WELL**, SHE
WON...WE
FOLLOWED HER...
WHILE THE NATIVES
FLED THE OTHER WAY...



WE DON'T
HAVE ANY IDEA
WHERE WE'RE
GOING...THIS IS
MADNESS...

SHUT UP,
DAVID...

DAVID IS
RIGHT...LET'S
GO BACK
WHILE WE'RE
STILL ALIVE!



WHAT A
BUNCH OF
MOANERS...SHUT
UP OR GET OUT
OF MY SIGHT...

YOU'RE
A **HARD**
WOMAN,
SONIA...

NO...
YOU'RE
**MILK-
SOPS!**



WE'LL
SET UP CAMP
HERE FOR THE
NIGHT...



LISTEN,
SONIA...

WHY
DON'T WE...

WHY ARE
YOU **WHISPERING**,
TONY...AFRAID
OTHERS WILL
HEAR YOU?

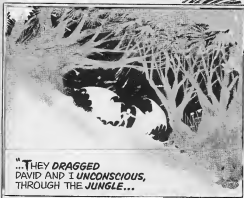


WHAT'S
THAT
NOISE?

SOUNDS
LIKE **BIRDS...**

THE
FLAPPING
OF
WINGS...





...THEY DRAGGED
DAVID AND I UNCONSCIOUS,
THROUGH THE JUNGLE...



...COME THE DAWN WE ARRIVED AT THE HELL-HOLE
IN THE JUNGLE...THE SIGHT BEFORE OUR EYES WAS
INCREDIBLE
...BEYOND
BELIEF...



...THEY USHERED
US INTO A
CRUMBLING
OLD RUIN...
THEIR TEMPLE...



GOOD LORD!!

SONIA!!

...IT WAS THE TEMPLE OF
THE DEAD...LITTERED ALL
ABOUT WERE THE VICTIMS
OF OTHER MURDERS...

...THEY HAD
A NEW
QUEEN...

...TO REPLACE THE OLD
ONE WHO, ROTTED AND
DEAD, WAS IN A SITTING
POSITION...

...SOON OUR LOVE FOR
SONIA BECAME HATE...FOR
WE KNEW SHE WAS CON-
DEMNING US TO DIE AT
THE HANDS OF HER
SUBJECTS...THE VAMPIRE-
SLAVES...

...THEY CAME FIRST
TO DAVID...THEY
HELD HIM FIRMLY
WHILE ONE DUG DEEPLY
INTO HIS NECK WITH
THE TWO AWFUL
VAMPIRE FANGS
THAT DREW

BLOOD...AND THEY
EACH IN TURN,
DRAINED DAVID, AND
KILLED HIM EVER
SO SLOWLY...

ARE YOU
STRUCK DUMB
AS WELL AS EVIL?
HAVE YOU NO
DEFENSE OF
YOUR ACTS?

...NOW...THEY COME FOR ME...
MY LAST **THOUGHTS** ARE OF
SONIA...ARE DAMNING THOUGHTS
...FOR I LOATHE AND DESPISE
HER...AND **DAMN HER TO HELL...**

WHY DON'T
YOU **SPEAK**,
YOU
WITCH!

I
CURSE
YOU!

GOD--
SATAN, HEED
ME... MAY
YOUR **EVIL**
SOUL **ROT**
IN **HELL!!**

YOU... **DON'T UNDERSTAND**
DEAR TONY...I...I WISH I
COULD TELL YOU...HOW I
WISH...

...I AM A QUEEN
BUT--NOT THE **KIND**
OF QUEEN YOU **THINK...**

...I AM A **SLAVE**, TOO...

...TO MY SO-CALLED
MUTE-PEOPLE-- WHO
HAVE MADE ME SOMEWHAT
IN **THEIR IMAGE...** THEY
HAVE **REMOVED MY**
TONGUE!!





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...ON A DREADFUL NIGHT IN MAY, A MERCEDES-SPORTS
WEAVED THRU THE WINDING ROADS OF UPPER
NEW YORK STATE... ITS DRIVER AND ITS PASSENGER
WERE JUST MARRIED, AND WERE ON THEIR WAY
HOME...

TOO FAR ANNE...
TOO FAR IN **THIS**
STORM... THERE'S A
HOTEL AROUND HERE
SOMEWHERE I THINK...

...WE'LL STOP IN THERE
FOR THE NIGHT...
...CONTINUE IN THE
MORNINGS...

...HOW FAR
IS IT **NEED**?...

...WE HAVE A **BEAUTIFUL**
HONEY-MOON SUITE THAT
YOU'LL **LOVE** MRS. ... AH...

NOT MRS...
...**COUNTLESS**... MY
HUSBAND IS A
COUNT... COUNT AND
COUNT **DORVAL**

...MY GOD **NEED**... WHAT HAVE
WE COME TO... **LOOK** AT
HIM... **LOOK**... **THIS**
PLACE...

I'M AFRAID THE
CONDITION OF THE HOTEL
ISN'T MUCH WORSE THAN
THE CASTLE WE WILL BE
CALLING HOME ANNE...
...BUT I ADMIT... THE
MANAGER IS CERTAINLY
WEIRD-LOOKING...

IS **THAT** IT?
MY GOD... ITS LOOKS
TERRIBLE...

TOO TERRIBLE
TO SPEND OUR
WEDDING NIGHT?

...NO...
...I DON'T THINK
WE'LL PAY TOO
MUCH **ATTENTION**
TO THE **HOTEL**...
WE'LL HAVE **OTHER**
THINGS MORE
IMPORTANT
TO PAY ATTENTION
TO...

...WE HAVE PRESENTED SEVERAL **QUESTIONS** FOR YOUR CURIOSITY TO MULL OVER... **QUESTIONS** AND
SUSPICIONS ABOUT THE **HOTEL** AND THE **MANAGER**... ABOUT THE NOBLED **TITLE** OF THE NEWLY MARRIED
COUPLE... AND THERE'S SOMETHING ABOUT A **CASTLE**... NOW, WHAT ON **EARTH** IS A **CASTLE** DOING IN
NEW ENGLAND?...

...DELIGHTFUL MYSTERIES TO WHET YOUR APPETITE... AS WE START OUR TALE...

THE NIGHT IN THE HORROR-HOTEL

WRITTEN BY STUART WILLIAMS
ILLUSTRATED BY DURAN



I'LL CARRY
YOUR BAGG SIR...

YES...YES
OF COURSE...

...AND LOOK AT
THIS ROOM...
...THIS IS THE
**HONEYMOON
SUITE?**

...RELAX HONEY...WE'RE
JUST STAYING HERE ONE
NIGHT REMEMBER...
...BESIDES...
THE CASTLE
ISN'T MUCH
BETTER...

RED...WHAT
KIND OF A PLACE
IS THIS? LOOK
AT THE GUY...

...YES BUT I'LL ENJOY
FIXING UP YOUR LATE
FATHER'S HOME...
...THIS PLACE GIVES
ME THE CREEPS...

...AND THE PEOPLE
HERE ALL LOOK LIKE
FREAKS...
...AND THERE ARE
NO OTHER
GUESTS...
JUST **US...**

WELL IT'S VERY **OUT
OF THE WAY** ANNE...
I'VE DRIVEN BY HERE
MANY TIMES BUT IT'S
THE FIRST TIME I'VE
COME IN...IT ALWAYS
LOOKED TOO
FOREBODING...

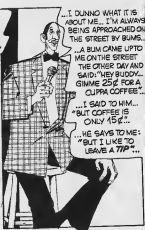
...WE HOPE YOU
ENJOY YOUR
MEAL M'AM...
...THERE WILL
BE
ENTERTAINMENT
IN A FEW
MINUTES...

WELL EVERYBODY SEEMS TO BE
EXCESSIVELY **POLITE...**
...BUT THIS PLACE **STILL**
GIVES ME THE CREEPS...
...I'M BECOMING
FRIGHTENED
REED...

WHAT DO YOU MEAN...**OKAY?**
YOU **ARE** SUSPICIOUS
AREN'T YOU?...
...YOU'RE JUST AS
SUSPICIOUS AS
I AM...

ON THERE'S NOTHING
TO BE **FRIGHTENED**
OF ANNE...
...I'M SURE EVERYBODY
HERE IS **OKAY...**

...WELL...I MUST
ADMIT EVERYBODY
HERE IS VERY
ODD...





...DURING THE MORNING ANNE WOKED, AND STRETCHED OVER THE BED TO FEEL THE WARMTH OF HER NEW HUSBAND... SHE WAS ALONE... BUT SHE HEARD FAINT VOICES COMING FROM BELOW... VOICES AND THE SOUND OF LAUGHTER...



...SHE ENTERED THE GROUP OF **FREAKS** AS THEY WERE IN THE MIDDLE OF SOME **JOKE** OR OTHER... WHEN THEY SAW HER THEY WERE SUDDENLY **SILENT**... WHEN HER **HUSBAND** SAW HER, HIS EYES DROPPED TO THE **FLOOR**...



REED... WHAT'S GOING ON HERE?

...NOTHING...

NOTHING? WHAT KIND OF A BALD-FACED LIE IS THAT?

...TELL ME REED... WHAT IS GOING ON HERE?

...ANNE PUT ON HER ROBES AND WENT TO THE VOICES AND THE SOUNDS... SHE COULD HEAR HER HUSBAND LAUGHING AND TALKING, AND TO HIS WORDS WERE NOT YET DISCERNIBLE, SHE THOUGHT THE **TONE** OF HIS VOICE TO BE **MOCKING**...



COME ON REED... WE'RE **LEAVING... NOW**... I DON'T **CARE** WHAT THE **WEATHER** IS LIKE REED WE'RE GOING TO YOUR CASTLE **NOW**...

...THIS... IS MY CASTLE ANNE... AND THESE **FREAKS** ARE MY **FRIENDS**... I AM ONE OF THEM...

...I... AM A **FREAK TOO**...



... I AM THE ONE THEY CALL... THE **COUNT**... IT'S ONLY A **JOKE** REALLY... I'D HOPED TO... TO BREAK IT TO YOU **GENTLY**... NOT... LIKE **THIS**...

... I WANTED A **WOMAN** TO **LOVE** LIKE EVERY **OTHER MAN** ON THIS EARTH... BUT OUR **SMALL**... THE **WOMEN** IN OUR... LITTLE GROUP... ARE ALREADY **SPOKEN** FOR...



I... WOULDN'T **BLAME YOU** IF YOU...
DIDN'T LOVE ME **NOW** ANNE...
... KNOWING WHAT I **AM**... SEEING
ME THE WAY I **REALLY AM**...

...AND **BESIDES**...
... YOU WOULD FIND OUT
ABOUT **ME** SOON
ENOUGH ANYWAY...

ANNE

...OH REED...
... I LOVE **YOU** ... NOT JUST
YOUR **FACE** OR YOUR
BODY...
... I LOVE
YOU REED...

ANNE... WHAT ON EARTH...
... CAN SUCH A **COINCIDENCE**
REALLY HAPPEN?...

...WHAT CAN I SAY?...
... I GUESS... JUST SUCH A
COINCIDENCE CAN REALLY HAPPEN...
... I AM FROM A GROUP MUCH LIKE **YOURS**...
TRAVELLING THROUGHOUT **EUROPE**... I GREW
SICK OF THE **SAME** LEERS AS YOU AND...
WELL... I JUST **QUIT** THE CIRCUS AND MADE
UP A **DISGUISE** JUST LIKE YOU AND... AND
I GUESS YOU CAN **GUESS** THE **REST**...

MY **GOD** ANNE... WHAT A
FANTASTIC COINCIDENCE
ISN'T IT MY LOVE?...

ONE WE WILL
CHERISH FOREVER
MY LOVE...
TOGETHER...

...THEY RETIRED FOR A
SECOND TIME THAT NIGHT...
AND FOR A **SECOND TIME** THAT
NIGHT WHEN ONE WAS **ASLEEP**
THE OTHER ROSE AND LEFT THE BED...

AALAR TO ZEEBA...
...HAVE YOU MONITERED MY ACTIVITIES?

YES AALAR...WE HAVE MONITERED...AND WE ARE PLEASED AT YOUR PROGRESS...



...PLEASED?...BUT I WOULD HAVE THOUGHT OTHERWISE...THIS MAN...THIS EARTHLING...IS NOT **NORMAL**...NOT **REPRESENTATIVE** OF EARTH AND THEREFORE...THEREFORE...NOT **SUITABLE** FOR **MATING**...

...HE IS SO LIKE US IN APPEARANCE IT IS **REMARKABLE**...

IT IS A **REMARKABLE** COINCIDENCE ZEEBA...

...OUR MISSION ON EARTH IS TO **EXPERIMENT** WITH **HUMANS** AALAR...TO SEE IF OUR PLANETS CAN **MIX** BEFORE WE MAKE **ANNOUNCEMENT** OF OUR PRESENCE...

...HIS **APPEARANCE** IS OF NO **CONSEQUENCE** AALAR... HE IS A **HUMAN** IS HE NOT?

...YES...OF COURSE HE IS **HUMAN**...

WELL THEN... COMPLETE YOUR MISSION...

...AALAR... ANNE... RETURNED TO HER HUSBAND AND THE WARMTH BY HIS SIDE... SHE HAD COME TO KNOW HIM... SHE KNEW NOW THAT HER MISSION WOULD BE A **SUCCESS**...

...AND AS SHE CAME INTO HIS ARMS REED INSTINCTIVELY FELT HER NEARNESS AND HAD HIS NEW WIFE CLOSE TO HIM... HE HAD, OF COURSE, HEARD THE CONVERSATION OF A MOMENT BEFORE... HIS YEARS OF EXPERIENCE IN A 'CASE' AT THE CIRCUS OVERHEARING PEOPLE TALK ABOUT HIM MADE HIM OVERLY SUSCEPTIBLE TO SUCH CONVERSATIONS... HE'D HEARD THE CONVERSATION /AND HE KNEW NOW THAT HIS NEW WIFE WAS AS MUCH A **FREAK** AS HE...AND... HE LOVED HER ALL THE MORE...

AN EXCLUSIVE INTERVIEW WITH CHRISTOPHER DRACULA LEE



I, MONSTER make-up

CHRISTOPHER LEE AND ALAN HEWETSON

THIS INTERVIEW WITH CHRISTOPHER LEE WAS TAPED THE 21st OF JULY, 1973, IN MADRID, SPAIN.

... I think this is as good a time as any to tell your readers that, probably, as things stand at the moment, I have no intention of playing the character DRACULA again. I have become progressively disenchanted with the way in which the character is presented on the screen, and with the stories in which the character is somehow, I think, indifferently fitted in, in order to have a movie with DRACULA appearing in it. First write a story, then try and find a way to adjust the character into the story, and this isn't good enough for me. I'm therefore making that decision, that I don't intend to play the character again, because I think the films are becoming poorer in content and style and in story, and therefore I'm no longer prepared to take any part in any of them. If anybody ever comes up with Bram Stoker's book in its entirety, as he wrote it, I would do that. But I think that would be very expensive, and I doubt if that would ever happen, but that is one I would do ...

How did you begin your DRACULA career?

... Sheer chance ... I'd already played the FRANKENSTEIN creature in THE CURSE OF FRANKENSTEIN for Hammer — you will notice I don't use the word 'horror' ... I never liked it — I presume that having seen what I could do, they

decided I was also capable of playing the part of DRACULA, and it might not be a bad idea to have the same actor doing both parts. That is quite simply how it happened and how I became DRACULA — a part which has had a suitable effect on my career ... but at the same time, which has also been very much of a mixed blessing to me. Because if one becomes too much associated with a certain character in the cinema, or television, or in the entertainment medium, people are inclined to think either that you can't do anything else, that you don't want to do anything else, or that you never do anything else. Of course, that is entirely untrue. I've done 123 films and I've played DRACULA 6 times. It seems the main interest in my work lies among the very young, which is a very hopeful thing from my point of view, for the future, because they will inevitably grow up and hopefully will maintain that interest. Many children come up to talk to me; all over the world children have seen some of these films, in countries where censorship doesn't exist ...

Are they ever frightened by you — do they ever confuse you with the DRACULA on-screen character?

... They may be a little awe-struck, but they're never scared. In fact they're very cheerful and I think they look on me as some sort of wicked uncle. They are certainly not frightened because children are very perceptive, and I think they realize that it is rather like a fairy story, and I think in some cases — the Grimm's fairy stories and others — are far more gruesome and alarming and frightening than anything I've ever done on the screen. People of course can differentiate between reality and unreality, particularly children, and they know that DRACULA is not real ...

"... I USED TO LOCK MYSELF AWAY IN MY DRESSING ROOM AND ONLY APPEAR ON THE SET WHEN PEOPLE HAD MORE OR LESS ACCUSTOMED THEMSELVES TO MY APPEARANCE AS FRANKENSTEIN ... I WAS A VERY GRUESOME SIGHT ..."



... LEE as FRANKENSTEIN ...



... DRACULA ...



... DR. TERROR'S HOUSE OF HORROR ...



... with PETER CUSHING in I, MONSTER ...

What's the best film you've ever done - that is, the one you would want to be held as the best example of your work?

... Well again, what does one mean by the best? Obviously the one that had the most effect on my career was the first DRACULA in 1957, but I wouldn't say by any stretch of the imagination this was the best film I've done. I can think of other Hammer films like SCREAM OF FEAR that are better pictures but that didn't affect my career so much. I can think of THE TALLER OF TWO CITIES done years ago, which was a good picture. I think what I'm doing now may have a tremendous effect on my career in-so-far as it may start me off in a completely new direction. THE THREE MUSKETEERS is romantic, exciting, full of adventure, thrills and humor and sword fights ... I've 5 sword fights in this picture, each more violent and savage than the last ... and believe me they are - we use real swords! I don't know whether this is the best film I've ever made. I think probably the best I've been in is THE PRIVATE LIFE OF SHERLOCK HOLMES, as directed by Billy Wilder. If you take that comment as signifying an all round excellence of script, direction, casting and production, I think it was the best picture I've done and been in. That should be closely followed by THE WICKED MAN which I completed last November. Probably one of the best performances I've ever given was as RASPUTIN in a Hammer film. If it had been made by another company as a serious picture, I think it might have helped me considerably, but it was made once again, in the sort of Hammer-horror-mold and as such didn't really benefit me very much ...

DRACULA films, of course, have their roots in the Bram Stoker DRACULA novel ... in your performances, which to a degree are defined by your script, do you concentrate on Stoker's concept, or on an entirely personal characterization?

... I entirely concentrate on Stoker's conception of DRACULA, and always have done. I try to portray him physically, even though incorrectly from the point of view of my appearance - not as an old man with a white moustache growing younger, although you may know I did this in a Spanish film - I've always tried to portray the character that Stoker defined in his writing. The character of aloof majesty, leniency of dignity, and of sombre mystery, or irresistibility that the women find marvelous and the men unstoppable. The character that veered from the tigerish to the still, in the physical sense. In the Hammer DRACULA films I have not been Stoker's physical description of the character, but in his description of the characterization of the character, if I may put it in such an involved way as that, I think I've tried to be true - irrespective of the script and the story - all the way through in the 6 pictures that I've done, to the author's conception of the character ...

The other DRACULA, Bela Lugosi, toured the United States with theatrical stagings of DRACULA as a play ...

... No - I would not like to do that ... it would only serve to identify me even more to the public with the character, which as I said has been a mixed blessing. I would never do a stage tour, because that would be doing it even



LEE as FRANKENSTEIN



HORROR HOTEL



... LEE as DRACULA ...

more than on the screen - more performances. This would only shackle me more to the character which has confined me to a certain extent too much already ...

Do you believe Bela Lugosi's identification with DRACULA was 'real' or theatrical?

... I didn't see Lugosi's DRACULA until about a year ago. I was in London and it was shown as a midnight movie. It was probably just as well, I don't ever wish to copy other actors. I've certainly borrowed from them - every actor in history has certainly done that - but I wouldn't wish to portray a character the same way as another actor has ... but ... I don't know about Bela Lugosi's identification with DRACULA. I only know that his widow, Lillian Lugosi, told me - and Karloff also told me this - that he was in no way confused about his relationship to the character. I do believe it is true that he was buried in DRACULA's cape ... but apart from that, I don't believe there's a word of truth in this business about him living in a house with gravesites in the garden and thinking he was DRACULA. I'm quite sure that this is just something that somebody dreamed up which makes a good publicity story. He was a highly intelligent, articulate man, and I believe by all accounts an extremely charming person. I can well believe that ...

You've played DRACULA, RASPUTIN, THE MUMMY, FRANKENSTEIN'S MONSTER, FU MANCHU and so many other classic characters ... who is your favorite?

... The most effective of course was DRACULA. THE MUMMY was the most physically difficult, because of the enormous tests of strength that I had to do. FU MANCHU was very difficult because basically he's very, very far from being litious. In the days of the Empire, when the Empress sat on the throne, and warlords and people like FU MANCHU did exist ... they behaved exactly like my character behaved on the screen; they were all powerful, ruthless, inscrutable, intelligent - some of them spoke flawless English - and so the character is not entirely litious at all. It was a most uncomfortable character from the point of view of make-up, because the Chinese make-up required plastic eyeline, which makes it impossible to raise or lower your eyes, but force you to keep your head on a level, otherwise when you look down your own eyelids show, and when you look up only the whites of your eyes show ... it was very awkward, technically. RASPUTIN, I think, was my best performance of an actual and real character of history. A strange character this - indeed one of the strangest characters of all history - a real enigma. I recently read a book about RASPUTIN in which the author, indeed to my satisfaction, shows that RASPUTIN was one of the most maligned men in all history. He was nothing like the evil charlatan, drunkard and rapist as he has been presented. There was a great deal of the Saint in him! It would be very interesting indeed to know what kind of man the real RASPUTIN was. WHO was the real RASPUTIN? I don't suppose we'll ever know ...

Who's your favorite horror star? What's your favorite horror movie? and what's your favorite horror story?

"... IN THE MUMMY SOMEONE THOUGHTFULLY LOCKED AND BOLTED THE DOOR I HAD TO COME THROUGH WHEN I STRANGLED RAYMOND HUNTLEY AND SO I SMASHED RIGHT THROUGH IT AND DISLOCATED MY SHOULDER ..."

... as Rochefort in THE THREE MUSKETEERS ...



... photo VINCENT ROSSELL ...



DRACULA

... That's really difficult to answer ... because you see, I haven't SEEN all the great classics. I think the first FRANKENSTEIN, by BORIS KARLOFF — the James Whale FRANKENSTEIN ... it was certainly the most imaginative film ... and Karloff's performance was quite brilliant — there are no other words for it ... everytime I see it I am amazed at what he did with so very little. I suppose the best horror film I've ever seen was ROSEMARY'S BABY — with its sense of atmosphere and subtlety. I think these are immensely important elements in this type of film. Favorite horror star? Well of course the greatest was unquestionably LON CHANEY. Then of course Boris! I hate to put people in order like that because each one is different, and everybody has their own way of doing things ...

So many amusing stories come out from behind the scenes at movie sets that, really, are so completely entertaining to the public who never get to see behind the scenes' ... can you think of an anecdote or two ... your favorite behind the scenes anecdote?

... There is an amusing interlude about all the 123 films that I have been in ... but a few that I recall immediately to mind are in the first DRACULA and in THE MUMMY. In the first DRACULA I had to pick up a girl from the ground and throw her into a grave — and in the very first take I went in after her when I lost my balance. That is recorded on film somewhere and it gave a few laughs to the people who were watching ... she was a stunt girl and not exactly a lightweight! In THE MUMMY someone thoughtfully locked and bolted the door I had to come through when I strangled RAYMOND HUNTLEY ... and so I smashed right through it and dislocated my shoulder. Some of the windows was made of real glass. Later I was crawling Yvonne Furness down the road some 83 yards at night and I pulled every muscle in my neck and shoulders ... which should perhaps indicate to some of your readers that filming isn't quite so simple or luxurious as the public occasionally seems to think! There was quite an amusing incident on this film I'm in now, THE THREE MUSKETEERS. ... had a fight scene at night with MICHAEL YORK and at certain moments we had to flash lanterns into each others faces. Of course, these lanterns had to be manipulated electrically, and at the end of the scene where we had finished with these lanterns the director said: "Well that's alright, now disconnect the actors" ...

PETER CUSHING seems to be a true gentleman. I don't know how to describe this man as anything but an accomplished and exciting actor and a 'true gentleman' ... what do you say about this man, with whom you've made so many horror films?

... He is really one of my dearest friends. He is brilliant and a devoted and disciplined actor. A man of complete integrity. A man of great skill, great personal charm and a very good human being ...

LON CHANEY SR. once had a 'mentor' conversation with young BORIS KARLOFF, a few years before Karloff became well known — before he did FRANKENSTEIN — Chanev told Karloff, in short, that a powerful and unique style was what was important in the making of a star. "Give 'em something no-one else can give them" he said



... DRACULA ...



... L. MONSTER ...



... LEE as DRACULA ...

... Boris never actually mentioned this to me but I'm sure it's true. In those days when Chanev made pictures and Boris Karloff made his great pictures they were really pictures of great consequence. There was a really good reason to be in those pictures — they weren't just cheap exploitation — which alas, they have become for the most part today. I still think that in this area I can probably give the public 'something else'. Something that nobody else can give them. But I don't want, as an actor, to go on giving the public something that nobody else can give them when the 'something' is not worthy of being shown on the screen; when the part is not worthy of being played; and the production is not worthy of appearing in. It was able to go on making fantasy films, all of which were worth doing, with good production value and good stories — than I would be delighted to go on doing them. But unfortunately this isn't happening ... the material is getting worse. The only thing I can relate as far as Karloff is concerned, is that once, when we were discussing the affect of our performances on the audience, which took place during the year he died incidentally, he told me "always leave it to the audience". Whatever you or I will do, or can do, on the screen, be quite sure that if we don't do 'it all', the audience will imagine something far worse than you or I could possibly produce on the screen. Leave it to the audience — show an empty doorway 8 times and the 7th time there is somebody in it. And the 8th time you think there is going to be somebody in it and there isn't, or the 8th time you DON'T think there is going to be somebody in it and there is ...

HAMMER is often criticised because of all its bloody gore. The reason why film buffs say this is uncertain ... whether it's anti-aesthetic to be bloody, or whether it's because of the WAY in which HAMMER is bloody, is uncertain. Do you have anything against profuse bloodiness, if it is well done?

... I object to too much blood, and I object to much violence. I think one of the reasons why these films of mine have been so successful all over the world, virtually to people of all ages, is that because basically they are fantasies, and are not real, and the violence in them, with very few exceptions, is violence which is highly unreal and for the most part impossible to copy in real life. You will always find the occasional, alas, unbalanced person who might try and copy something they've seen on the screen or in your comics, but to my mind pictures like CLOCKWORK ORANGE and STRAW DOGS and some of the James Bond films, are far more suggestive, and far more imbued with sexual sadism and violence which can be copied, and in some cases is ...

... you've said that, although you have no intention of turning your back on the fantasy film, you've become increasingly disenchanted with the material you've been given ...

... I feel the material is losing style ... it's all too much just exploitation now — make it cheaply — get it in focus — shock 'em — frighten them — something I've never attempted to do. I'm not concerned with selling films, I'm concerned with making films. I'm not trying to frighten an audience half out of its wits, I'm trying to entertain it. I'm

"... RASPUTIN WAS ONE OF THE MOST MALIGNED MEN IN ALL HISTORY ... THERE WAS A GREAT DEAL OF THE SAINT IN HIM ... WHO WAS THE REAL RASPUTIN? ..."



trying to enable the audience to escape from its mundane, gray, drab and sometimes extremely depressing world - into an enchanted, weird, mysterious world of fantasy . . . gore has its place I suppose but I don't like it . . .

On this point, a few years ago LON CHANEY JR. said: "I used to enjoy horror films when there was thought and sympathy involved . . . then they became comedies . . . the cheap producers came along and made buffoons out of the monsters . . . because they killed for the sake of killing, there was blood for the sake of blood. There was no thought, no true expression of acting, no true expression of feeling. We used to make up our minds before we started that this is a little fantastic, but let's take it seriously . . . today . . . it's made as a joke

. . . He died last week. I never had the pleasure of meeting him. He is absolutely right of course. I shall quote this remark of his wherever I can, in the future, because it is so true. Thought and sympathy - how right he is. As I once said, I think I coined the phrase in fact: THE LONELINESS OF EVIL'. One should never play these films with one's tongue planted firmly in one's cheek unless it is with a deliberate attempt to do horror comedy or parody, and this type of thing is even more difficult to do, it's an absolute MUST to be totally serious in what you're doing and you must make it believable. There I am in complete and total agreement with what Lon Chaney Jr. said . . . I couldn't have expressed it better myself if I had tried for a very long time . . .

What kind of horror or fantasy material would you like to do, and would it be as commercially acceptable as the material you have been recently offered? What I mean is, are the producers at fault because they tend to define commercialism by its most basic rules?

. . . probably the type of material I would like to do would NOT be as commercially acceptable . . . does the public want more blood? More and more sex? More and more violence? Or are they going to revolt against this complete revision, and turn around to the old romantic type of picture, which I think they will. I think we are at a turning point in the cinema. I think we're going back to real people achieving something really exciting against great odds — battles, murder, and sudden death if you like — beautiful women and handsome rugged men — not actors, just dressed up like dummies. The great days were in the 30's in Hollywood, and in the early 40's, when they had all those magnificent adventure stories which everybody loved, I think people are getting sick to death of acres and acres of boring nudity, lashings of sex and buckets of blood. You can make a very exciting and very sexual, very sensual, very frightening picture without pouring gallons and avalanches of garbage all over the screen. My ideal film in this area would be one done with taste and style, which would have the right element of fantasy, a good script, a good director, and good actors. I'd be frightening without being damaging. I'd have plenty of suspense, plenty of subtlety, and plenty of suggestion. Heaven knows enough people have done films of this kind, Hitchcock being a case in point, and they were very successful . . .

In very few portrayals have you gone in



for much make-up . . . the films I, MONSTER and THE CURSE OF FRANKENSTEIN are the exceptions that come to mind. Has this been circumstance which has decided this? or is this an attitude on your part? . . .

. . . I think certain kinds of characters require distortion and deformed features like I, MONSTER which is MR. HYDE of course, and the FRANKENSTEIN CREATURE, because nobody would accept a FRANKENSTEIN CREATURE or a HYDE if they were not monstrous. On the other hand I think it's perfectly possible to instill the essence of evil and villainy without the aid of make-up . . . you can be chillingly convincing and chillingly frightening and chillingly believable without any make-up at all. DRACULA, apart from the slightly longer teeth and the blood red contact lenses, is me . . .

What's it like to look at yourself in the mirror when you're made up as a creature like FRANKENSTEIN'S MONSTER — as in THE CURSE OF FRANKENSTEIN? Does it FEEL real . . . even for a moment?

. . . It certainly SEEMS real when you've got make-up on . . . so real I can tell you I've felt like locking myself up in a corner. I used to look myself away in my dressing room and only appeared on the set when people had more or less accustomed themselves to my appearance. It was very gruesome and I didn't particularly like looking at myself in the mirror. One doesn't like to look at anything disagreeable — particularly when it is yourself! I couldn't eat properly because if I moved the muscles of my face too much the make-up disintegrated. I couldn't really eat anything at all and I was in the make-up chair from 4 o'clock in the morning till about 9, and I didn't leave the studio till 7 o'clock at night. It was very tiring . . .

Why are producers sending you unacceptable material? Has your own attitude as to what you will accept changed? Or has the actual quality of the material deteriorated?

. . . My attitudes have changed. I'm not interested, as I said to you earlier on, in the cheap exploitation picture for which I will be paid less than I ought to be paid, if one wishes to look at it in purely commercial terms, and when the people who are behind the picture will make vast profits and huge fortunes out of work that I do. Well I believe that fair is fair. So now I won't do it for this price. Another reason is because the producers don't seem to be interested in coming up with intelligent, serious horror stories, which I'd have thought was not at all a very difficult thing to do. They come up with the cheap, easy exploitable package which they don't really believe about very much. They don't care how it is directed, or acted, as long as they can get something on the screen that can sell at a big profit. I'm not much interested in working for people like that anymore. As long as I don't have to — for the moment, fortunately, I don't have to. If people are expecting to see me in the same type of picture as some of the pictures I've done in the past I'm afraid they are going to be disappointed, because I'm no longer interested in appearing in this type of picture unless it is going to be properly made, by people who are really going to care. I'm an actor and an actor obviously isn't able



... I, MONSTER ...



... THE CURSE OF FRANKENSTEIN ...



... THE DEVIL RIDES OUT ...

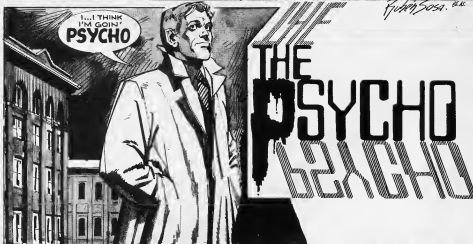


... DRACULA HAS RISEN FROM THE GRAVE ...

to play everything, but like any actor I want to vary the mixture as much as possible. I want to appear in as many types of pictures as I can. Now whether I get highly paid or not is beside the point. As long as the stories are REALLY good and the characters are REALLY well worth playing and one has a real sense of achievement - then it's a challenge, not just something that you wander onto the set and do. This looks cheap, gawdy, lawdry on the screen, and it's tatty and distasteful and . . . it makes a lot of money. Well fine, one is used as an actor because of one's ability to make money for other people; but I've reached a point in my career and my age where I don't want to go on doing this type of picture. I want to do pictures in which I as an actor, whether they be big budget or small budget pictures, will be playing the kind of part which appeals to me, that I know I can do, and which is going to advance my career, and not retard it . . .

So ends our interview with CHRISTOPHER LEE, whose closing sentiments are shared by movie audiences and Christopher Lee fans everywhere. In his indictment of modern fantasy-horror movies, Mr. Lee has expressed what many of us have felt for years — that they knew how to make good movies in the 1930's; that the audiences during those days were more mature and more demanding of quality. In these 1970's of the great damn dollar the word quality has only a vague meaning. Who is at fault? The movie companies, for foisting the 'least' upon us? Or us, for not DEMANDING — as LON CHANEY said, and as Christopher Lee agreed: 'true expression of acting, true expression of feeling'? The horror movies these days, most of them, ought never to be released. They do our era an injustice.

However, producers will not change this industry only Christopher Lee, I, and YOU can make horror movies great again.



WRITTEN BY ALAN HEWITSON ILLUSTRATED BY SOSA



"...THERE WAS NO STORY ALONG WITH THE PHOTOGRAPH SO I WENT TO TALK WITH SAM GORING, THE GUY WHO'D TAKEN IT..."

HELLO, RALPH... YOU WANNA KNOW ABOUT THAT PICTURE RIGHT?

YEH! WHAT'S THE STORY ON IT?

I DUNNO... POLICE WOULD LIKE TO KNOW TOO...

...THE GIRL WAS FOUND IN AN ALLEY OFF ALABAMA STREET... NEAR THE RESTORED OLD ATLANTA JUST LIKE IN THIS PICTURE.

...GOD, RALPH, YOU NEVER SEEN NOTHIN' LIKE IT IN YER WHOLE LIFE... BLOOD ALL-OVER THE PLACE...

...THE POLICE HAVE ANY CLUES?

JUST ONE...

...TWO LITTLE PIN-HOLES IN HER NECK... LIKE A VAMPIRE...

C'MON, SAM... THAT'S JUST HORROR MOVIE STUFF...

YEH... THAT'S WHAT THE POLICE SAY... BUT THE CORONER, HE SAYS IT WAS A VAMPIRE... SAYS HE'S SEEN CASES OF VAMPIRISM BEFORE...

WHAT, HERE IN ATLANTA?

YEH... HERE IN ATLANTA!

"...A VAMPIRE IN A BIG CITY... A BIG MODERN CITY LIKE ATLANTA?... I COULDN'T BELIEVE IT... BUT JUST THE SAME WHEN I WALKED HOME THAT FIRST NIGHT I LOOKED IN EVERY ALLEY BEFORE I DARED PASS IT... IT WAS ON THAT FIRST NIGHT THAT I... I SAW... IT!..."



"...I'M NOT A BRAVE MAN...AS A MATTER OF FACT,
I'M KIND OF A COWARD...WHEN I SAW THE THING
MY HEART JUST ABOUT STOPPED PUMPING."



"...IS IT POSSIBLE
THAT SUCH A THING
EXISTS? STRIKING
TWICE IN ONE
NIGHT?"



"I WISH I COULD'VE
DONE SOMETHING
BUT I... JUST AIN'T A
HERO LADY..."

"...NO... I JUST AIN'T
A HERO... POOR
GIRL HAD TO DIE
BECAUSE I... I
JUST AIN'T A HERO!"







"...THE STOREKEEPER THOUGHT I WAS SOME KIND OF WEIRDO BUT I CONVINCED HIM (WITH \$200) TO CORT SIX SHELLS WITH GENUINE SILVER... IT TOOK HIM A FEW DAYS TO MAKE THEM, DURING WHICH TIME I READ EVERYTHING I COULD ABOUT SO-CALLED VAMPIRES AND THEIR HABITS..."



"I TOLD THE POLICE WHAT I WAS DOING JUST IN CASE THEY FOUND ME LURKING IN AN ALLEY AND THOUGHT I WAS SOME SORT OF... AH... 'STRANGE PERSON'... BUT THEY THOUGHT I WAS STRANGE ANYWAY AND LAUGHED AT ME WHEN I TOLD THEM I WAS VAMPIRE HUNTING..."



"...THERE WERE MORE VAMPIRE MURDERS BUT I DIDN'T WITNESS 'EM ...I WAS 'LURKING' IN THE WRONG PART OF THE CITY... I SAW THE REMAINS THO... THE SHREDDED, MUTILATED CORPSES..."



"...MAYBE WHEN I SEE HIM I'LL FAINT DEAD AT THE SIGHT..."



"HE MUST BE A POWER HOUSE OF STRENGTH..."

"...WHAT ON EARTH I'M GOING UP AGAINST HIM FOR I'LL... I'LL NEVER KNOW... MAYBE I'M JUST TRYING TO PROVE TO MYSELF I'VE GOT A LITTLE GUTS OR SOMETHING."



"...WHAT?..."







I...
WARNED
YOU!

YAAAA!

BOOM!

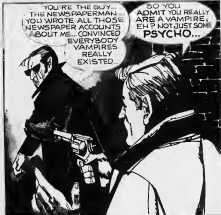
BOOM!



HOW?
HOW?

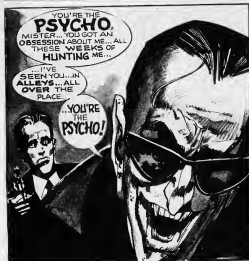
SILVER COATING ON THESE
BULLETS... NOW COME...GET
UP... WE'RE GONNA WALK TO
THE NEAREST COP SHOP...

...OR I'LL PUT
ONE OF THESE
RIGHT INTO YOUR
HEART!



YOU'RE THE GUY...
THE NEWSPAPERMAN...
YOU WROTE ALL THOSE
NEWSPAPER ACCOUNTS
ABOUT ME... CONVINCED
EVERYBODY
VAMPIRES
REALLY
EXISTED...

SO YOU
ADMIT YOU REALLY
ARE A VAMPIRE...
EH? NOT JUST SOME
PSYCHO...



YOU'RE THE
PSYCHO.
MISTER... YOU GOT AN
OBSESSION ABOUT ME... ALL
THESE WEEKS OF
HUNTING ME...

...I'VE
SEEN YOU...IN
ALLEYS...ALL
OVER THE
PLACE.

...YOU'RE
THE
PSYCHO!



SEE THAT
ALLEY?... GO
INSIDE...

HUH?
WHY?

JUST...DO
AS I
TELL
YA!!





SALEM
MASSACHUSETTS...
APRIL 19, 1973...

...DID YOU, RUBY DREYFUS,
ON THE 5TH OF FEBRUARY
LAST, COMMIT AN ACT OF WITCHCRAFT
UPON THE LATE JOHN
STALK...?

...DID YOU NOT
MAKE A WAXEN
IMAGE OF HIM,
AND PERFORM
A SATANIC SONG
AND DANCE
ABOUT IT...AND
CAUSE JOHN
STALK TO ENDURE
GREAT
PHYSICAL
AND MENTAL
ANGUISH
AS A
RESULT...?

NO

NO

ARE YOU NOT
A WITCH RUBY
DREYFUS?

THIS IS
1973... NOT
1773...

...I AM NOT A WITCH...

inquisition

THE







...TAKE A FEW...
WE'LL RUN 'EM ALL
OVER THE FRONT PAGE...

...YEH...
ALRIGHT...



...WHAT SHOULD
WE DO WITH
HER BODY?...

...JUST LEAVE IT...
...THAT IS THE POINT. THE POLICE
WILL DISCOVER HER BODY AND IT'LL
BE ALL OVER THE NEWS...RADIO,
T.V...NEWSPAPERS...
EXCEPT OUR OWN NEWSPAPER WILL
COME OUT WITH A NEWS-EXPOSE 2 OR
3 DAYS BEFORE THEY FIND HER...
TELL ALL ABOUT 1973
WITCHCRAFT TRIALS IN SALEM...

WITCHES SLAUGHTERED IN PHONY WITCH TRIALS

the newspaper of TRUTH

TRUE EXPOSE WEEKLY

April 28, 1973 Volume 89 — Number 2 issued weekly in New York

EXCLUSIVE REPORT: WEIRD WITCHES ALIVE AND WELL IN 1973

by Harry Welter and Joe Denny

SALEM (exclusive) This in 1973, but not in Salem, Massachusetts, where the ancient ritual of WITCHCRAFT is still practiced, and where 'good' citizens of Salem gather to persecute, then slaughter the practitioners of demonology and wizardry.

This is true, we know, because we witnessed one such INQUISITION held in a public place before thousands of people, who cheered and gauded tourists into brutal debaucheries upon hapless old women who were accused of practicing Witchcraft.

That such things can happen in 1973 is almost beyond belief, but as newspaper headlines are reporting every day, such things DO happen, as many 'witches' would admit (if they were alive to tell their tale).

Inside this Issue

all TRUE FACT

Lucifer is not a dog, she is two devils in a DOG SUIT

I ate a BOX OF MOTHRALLS and lived to tell of it
99% of Missouri is UNDER WATER!

The month of August actually has 45 DAYS in it!

Now the truth about who really won the 2ND WORLD WAR!
Artist MAELO CENTRON does not exist, he is a mechanical WIND-UP TOY!



...exclusive EXPOSE
WEEKLY photograph of witch-
craft trial witnessed by hundreds
of SALEM citizens in public
view... are they ASHAMED?
—NO—they are PROUD of their
actions.



...IT'S TOO
BAD THO HARRY...

WHAT IS
JOE?

... WELL, YOU KNOW, YEARS AGO-
PEOPLE USED TO ACTUALLY DO
THINGS LIKE THAT--BUT TODAY
EVERYBODY IS SO SAFE NOTHING LIKE
A 'WITCHCRAFT TRIAL' EVER HAPPENS...
...IT'S ROUGH... A FEW YEARS AGO WE
JUST REPORTED THE NEWS...
NOWADAYS A GOOD REPORTER
WANTS A GOOD HEADLINE--WELL-
HE'S GOTTA GO OUT AND
MAKE IT HIMSELF...



HERE I LIVE...I AM THE SLEEPING DEAD--I AM THE WRETCHED DESECRATOR--I AM A DEAD THING WHO RISES AT NIGHT--CONSUMES THE LIFE OF THE LIVING AND DIES AGAIN AT DAWN, TO INTER MYSELF IN MY GRAVE, MY MAUSOLEUM, TO REPOSE IN AGONY--THE SACRIFICIAL LAMB OF HELL...

...AND THIS MY LEGEND IS MY TALE

THE AUTOBIOGRAPHY OF A VAMPIRE

WRITTEN BY ALAN HEWETSON

• CHAPTER 1 •

ILLUSTRATED BY RICARDO VILLAMONTE



I AM...
APPROACHING A
POINT IN MY LIFE
NOW WHEN MY
SATISFACTIONS
BECOME FEWER
AS MY LUSTS
BECOME MEDIOCRE
HABITS...

...I AM READY
EITHER TO DIE OR--
BECOME SOMETHING
ELSE AND YET, I HAVE
LIVED SO LONG AND SO
WELL THAT I KNOW
WHAT **LITTLE ELSE**
THERE REALLY IS...

"...I AM ALIVE BUT NOT LIVING...I LIVE AMONG THE DEAD...AND HALF-LIVE WHEN I KILL THE LIVING...WHAT IS THERE FOR ME OTHER THAN THIS?" WHEN I WAS A YOUNGBLOOD I WAS A FOOL--AND COMMITTED MYSELF TO THIS LUST-LIFE, AND NOW, I AM SO VERY OLD, SO VERY DEAD, SO VERY COMMITTED TO AN EVIL I DO NOT UNDERSTAND, BUT ENDURE, OUT OF HABIT AND OUT OF FEAR, FOR I FEAR TO BE OBSCURE, AND YOU SEE, AS I AM NOW--I AM NOT OBSCURE...

*...I HAVE A
NAME--THO'
FEW CALL ME
BY IT--THE MEN
I'VE KNOWN
PREFER A--
A MORE LURID
VARIETY OF
NAMES TO GIVE
ME, AND SO, AS
YOU HEED MY
STORY, YOU MAY
PREFER ANOTHER
NAME FOR ME
THAN--JUDAS
TUTSAUS FENAR
DIABOLUS...



*...BUT I WAS BORN IN OBSCURITY--
TO OBSCURE PARENTS WHOSE ONLY
PRODUCT IN LIFE WAS THE BEGETTING
OF ME... THEY LOVED ME MORE
THAN ANY CHILD COULD HOPE... THEY
WERE HARD WORKERS, FARMING
PEASANTS, AND AS THEIR ONLY SPRING
OF LIFE, I MATURED QUITE ALONE
AND FRIENDLESS AND ILLITERATE...



*...I WAS, IN FACT OF TIME AND PLACE,
BORN IN SPAIN IN THE GOTHIC 17TH
CENTURY, IN A RURAL NO-PLACE... I
YEARNED IN MY FANTASIES TO LIVE IN
A CITY, TO TALK AND TO BE WITH OTHER
PEOPLE, BUT SUCH WAS NOT MY PRE-
DESTINY. I WAS INSTEAD TO BE A
NOBODY...





"...WERE IT NOT FOR A SINGULAR INTERVENTION OF FATE, I WOULD HAVE DIED THEN, IN THAT SAME CENTURY, IN THAT SAME OBSCURITY... AND I SOMETIMES NOW WONDER IF SUCH A MEDIOCRE FATE WOULD NOT HAVE BEEN MORE MERCIFUL..."



"...I REMEMBER HIS COMING TO OUR FARM..."



"...HE ARGUED WITH MY FATHER..."



"...SUDDENLY HE STRUCK MY FATHER..."



"...HE KILLED MY FATHER...MY MOTHER FAINTED OUT, AND I FELL TO MY KNEES BESIDE MY FATHER--IN FEAR-- THE MAN LAUGHED OUTRAGEOUSLY AT ME, SHRIEKING OUT OBSCENE WORDS IN AN HYSTERICAL FIT..."



"...AND AS I WATCHED,
 I CRIED..."

"...HE WENT TO THE DOOR, AND
 SHRIEKED OUT A CRY TO HELL, AND
 BEHAVING AS A MAN DEMENTED..."

"...THEN HE CAME TO ME, CALM
 AND SMILING, AND TOOK MY HAND,
 LEADING ME TO HIS CARRIAGE..."



...AS WE ENTERED THE COURTYARD OF AN ENORMOUS CASTLE, IT DAWNED ON ME WHO THE MAN IN FACT WAS...

...HE WAS PRINCE RODION ZOSIMOV, A RUSSIAN NOBLE IN EXILE... MY PARENTS HAD SOMETIMES SPOKEN IN WHISPERS OF HIM--AS A LAND-HUNGRY TYRANT--AND AS A VICTIM OF SOME RARE INCURABLE DISEASE...AS HE USHERED ME IN HIS MACABRE HOME, HE ADDRESSED ME ANGRILY...

WHY DID I BRING YOU HERE?

...I CAN'T REMEMBER... SOME OBSCURE MOTIVE NOT WORTH MY REMEMBERING! DID I SEE IN YOU FOR A MOMENT MY OWN SON...NOW THOUSANDS OF MILES AWAY IN MY HOMELAND...?

...I WAS A FOOL IF I THOUGHT THAT--YOU ARE NOT OF NOBLE BIRTH...YOU ARE ONLY A PEASANT BOY...NOT EVEN WORTHY TO TALK WITH...

CERTAINLY NOT WORTHY OF MY THOUGHTS AS I BROUGHT YOU HERE...WHATEVER MY THOUGHTS WERE...GET OUT OF HERE, CHILD...

...GET OUT...



...HE WAS SICK IN HIS MIND...I RAN OUT, LEFT HIM STANDING WITH HIS HEAD BURIED IN HIS HANDS--SOBBING AND CHOKING...

"...THEN AN OLD MAN GRABBED ME..."

"...COME BOY...
I HEARD WHAT
THE MONSTER
SAID..."

I WILL
TAKE CARE
OF YOU..."



"...HE WAS A
SILVERSMITH
IN THE
SERVICE OF
PRINCE ZOSIMOV
AND LIVED IN A HUT..."



"...ONE DAY
ZOSIMOV
RECOGNIZED
ME AND WAS
AMUSED..."

"...HE FED ME, GAVE ME
SHELTER AND WARMTH--"



"...HE TAUGHT ME HOW TO READ
AND WRITE, AND ALL THE LAWS
OF SILVER AND
HIS CRAFT..."



"...THO' THE OLD MAN WOULD NOT
HEAR ME SPEAK ILL OF ZOSIMOV,
FOR HE WAS AFRAID THE AIR HAD
EARS--"



--THE OLD MAN
KNEW THAT ONE
DAY--I
WOULD ATTEMPT
TO TAKE
PRINCE
ZOSIMOV'S
LIFE..."



"...WHEN OLD
FERNANDO WAS
77 YEARS OLD,
HE PASSED
AWAY..."



"...THERE WAS NOW
NO RESTRAINING
INFLUENCE UPON
ME...I WAS AFTER
THE HEAD OF THE
MURDERER
ZOSIMOV..."





...AS I FIRED DIRECTLY AT HIS BRAIN HE SMILED, AND DID NOT FOR A MOMENT EVEN FLINCH; HIS HEAD SEEMED TO PARTLY SHATTER, TO PARTLY BLOW APART, BUT WITHIN A MOMENT OF IMPACT, THE TISSUES REFORMED AND BONE RESTRUCTURED ITSELF, THE SKIN BECAME SCARRED THEN SCABBY, THEN EVEN THAT FELL AWAY... AND HIS HEAD WAS AGAIN AS WHOLE AND COMPLETE AS A MINUTE BEFORE..."



YOU LOOK ME
IN WONDERMENT,
BOY...



SO YOU
SHOULD...



YOU'VE
WITNESSED ONE
OF THE WONDERS
OF THE EVIL
UNIVERSE...



YOU'VE WITNESSED
THE IMMORTALITY OF A
VAMPIRE...



ONE WONDER
AMONG MANY THAT
IS THE VAMPIRE'S
HERITAGE!



...NOW... I WILL NOT
TAKE REVENGE UPON YOU,
BUT INSTEAD WILL AMUSE
MYSELF BY TEMPTING YOU...
I TEMPT YOUR LUST...
I TEMPT YOUR
AMBITIONS...



... WOULD YOU CONTINUE
AS YOU ARE NOW? A NOTHING?
A MORDON? A FRAIL HUMAN
WHO WILL EXIST A FEW YEARS
AND THEN WITHER AWAY...

...OR... WOULD YOU
LIKE A LITTLE BIT
OF POWER, AND THERE-
FORE WEALTH AND
RICHES... AND AN
INSATIABLE LUST? WOULD
YOU LIKE TO BE AS I
AM?... A VAMPIRE?



I WENT TO SEE HIM...TO KILL HIM...AND NOTHING WOULD HAVE PREVENTED ME FROM THAT ACT...



THAT HE "GIFTED" ME WITH MY POWERS WAS INCIDENTAL... THAT HE "TEMPTED" ME AND WON WAS INCIDENTAL... BUT BY THAT INCIDENT I BECAME...A SOMEBODY... AND ENTERED A NEW KIND OF LIFE...



NOW SEVERAL CENTURIES LATER, I REGRET ACCEPTING THAT AWFUL GIFT... FOR AS YOU SEE, I'M FORCED INTO HIDING IN A COMMONPLACE GRAVEYARD... FORCED TO PURSUE A LUST THAT IS NO LONGER ANYTHING BUT A GROTESQUE HABIT...

I REGRET THAT I WAS EVER RE-BORN!



...THUS, AN ORIGIN TOLD, THE VAMPIRE, JUDAS DIABOLUS--RETREATS TO HIS CRYPT...THE DAWN IS UPON THE GRAVEYARD, THUS IMPOSING LIMITS ON HIS TIME TO TELL HIS TALES...BUT AS EACH LITTLE FRAGMENT OF HIS STORY IS TOLD, A NEW FACE OF VAMPIRISM WILL COME TO OUR ATTENTION, A NEW PORTRAIT OF WHAT HAPPENS WHEN A PEASANT WANTS TO BE A PRINCE...

NEXT: "I, VAMPIRE"





PSYCHO

on sale bi-monthly
at your HORROR-MOOD newstand

...THIS... IS **EDGAR ALLAN POE**... THE ORIGINAL **MAN-MACABRE** AND **WEIRD STORY-TELLER** WHO'S BIZARRE AND LUNATIC TALES OF HORROR WILL FOREVER RANK AS THE MOST-MAD AND THE MOST-MONSTROUS IN THE WORLD OF CLASSIC LITERATURE...

...IN HIS STORIES HE PORTRAYED EVERY **TORTURE CONCEIVABLE** AND HIS CREATIONS ARE WHAT THIS FEATURE IS ALL ABOUT:

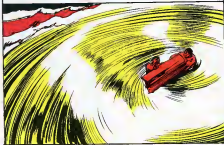
THE LUNATIC CREATIONS OF EDGAR ALLAN POE



...ONE OF HIS MOST INFAMOUS INSTRUMENTS WAS THE **PENDULUM** IN HIS TALE **THE PIT** AND **THE PENDULUM**, A DEVICE HE MADE SO FAMOUS THERE ARE FEW MEN ALIVE TODAY WHO DO NOT WINCE AT THE THOUGHT OF ITS **BARBARIC IMPLICATIONS** ...IT WAS A **TORTURE** THAT **MAN** USED AGAINST **FELLOW-MAN**...



...A MORE **BIZARRE TORTURE** WAS THE **WHIRLPOOL** IN **A DESCENT INTO THE MAELSTROM** WHICH PITTED **MAN** AGAINST **NATURE**...



...AN **INCREDIBLE TORTURE** WAS THE **MURDEROUS APE** IN **THE MURDERS IN THE RUE MORGUE** WHICH CONFRONTED **MAN** AGAINST **BEAST**...



...BUT PERHAPS HIS MOST **SUBTLE TORTURE**, AND HENCE THE MOST **EVIL**, WAS IN **THE TELL-TALE HEART**, IN WHICH A **MAN** BATTLED **FEAR**... FOUGHT **HIMSELF** AND HIS **CONSCIENCE** IN A SELF-DEFEATING **BATTLE** THAT SIGNED HIS **DOOM**...



...FOR ALTHOUGH IN THE **OTHER TALES** **MAN** WON AGAINST HIS ENEMY, **MAN**... **BEAST**... OR **NATURE**, IN THIS TALE HE **LOST** THE **BATTLE** AGAINST **HIMSELF**...